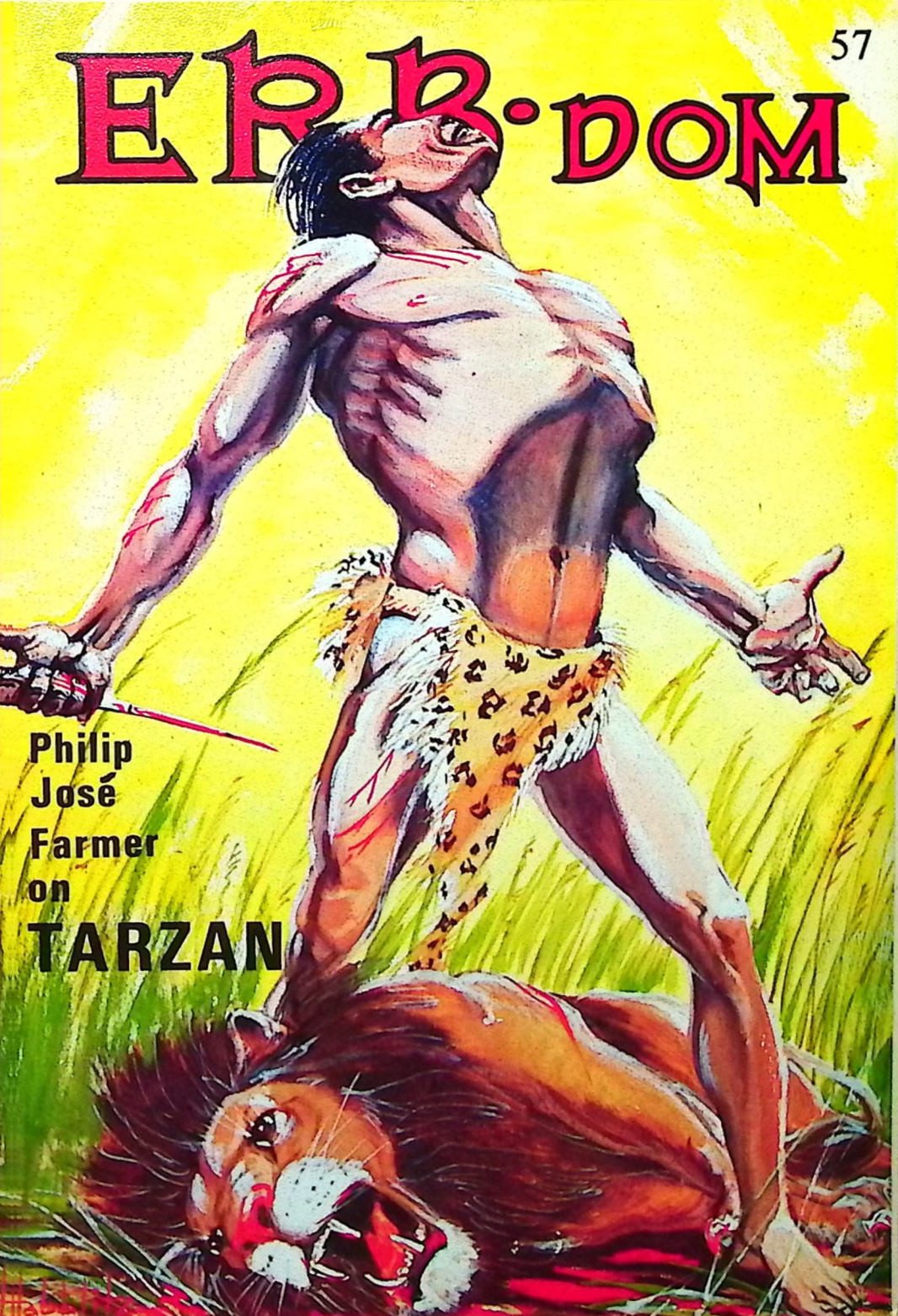
57

ERB·DOM



Philip José Farmer on TARZAN

50¢

& The FANTASY COLLECTOR

No. 57

Camille Cazedessus Jr.
P.O. Box 550,
Evergreen, Colorado. 80439

Kaor! April, 1972

Front cover by Harry Habblitz of Florida and we continue with the reprinting of Czechslovakian artist Zdeněk Burian's paintings for TARZAN OF THE APES on the inside front and back covers. Isn't he great!!!

Here is the first of several articles by Phil Farmer, author of LORD OF THE TREES and TARZAN ALIVE. It is all about the son of Tarzan and should be read after his new book. For many years the ERB fanzines have been presenting discussions about how Tarzan's son's age is in conflict with reality, and since every schoolboy knows that Tarzan is part of reality, there must be an explanation. Phil is sincerely thanked for this long article in ERB-dom because I know writing for fanzines doesn't pay as much as Doubleday or Amazing Stories.

The painting of Lord Greystoke in the April, 1972 issue of Esquire is really something, and everyone should be sure to get one. It's reproduced here in black and white.

Thanks to Hulbert Burroughs photographic talents, I present two pages from the original "Apes" manuscript.

The rest of the issue is a variety of news, reviews of some Tarzan-like novels and the best SF movie since 2001. I just don't know what to say about A CLOCKWORK ORANGE except I didn't think it measured up to 2001.

Collectors should like the two page ERB book biblio.

Cazi's ERB-dom, No. 57, Apr. 1972 — "The International Edgar Rice Burroughs Hobby Magazine"
ASSOCIATE EDITOR: John F. Roy, P. O. Box 178, Ridgetown, Ontario, Canada - 'Chief Chronicler'
ASSISTANT PUBLISHER: Mary, my wife - 'Subscriptions, Distribution, Proofreader & Critic'
CHIEF ARTIST: Neal MacDonald Jr., 412 Williams St., Apt. C, Boonton, New Jersey 07005
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TARZAN ALIVE

by Philip José Farmer

A DEFINITIVE BIOGRAPHY OF LORD GREYSTOKE

Apologia Pro Vita Tarzani Simiarum

Vol. LXXVII, No. 4. Whole No. 461, April 1972, $1

Esquire

THE MAGAZINE FOR MEN

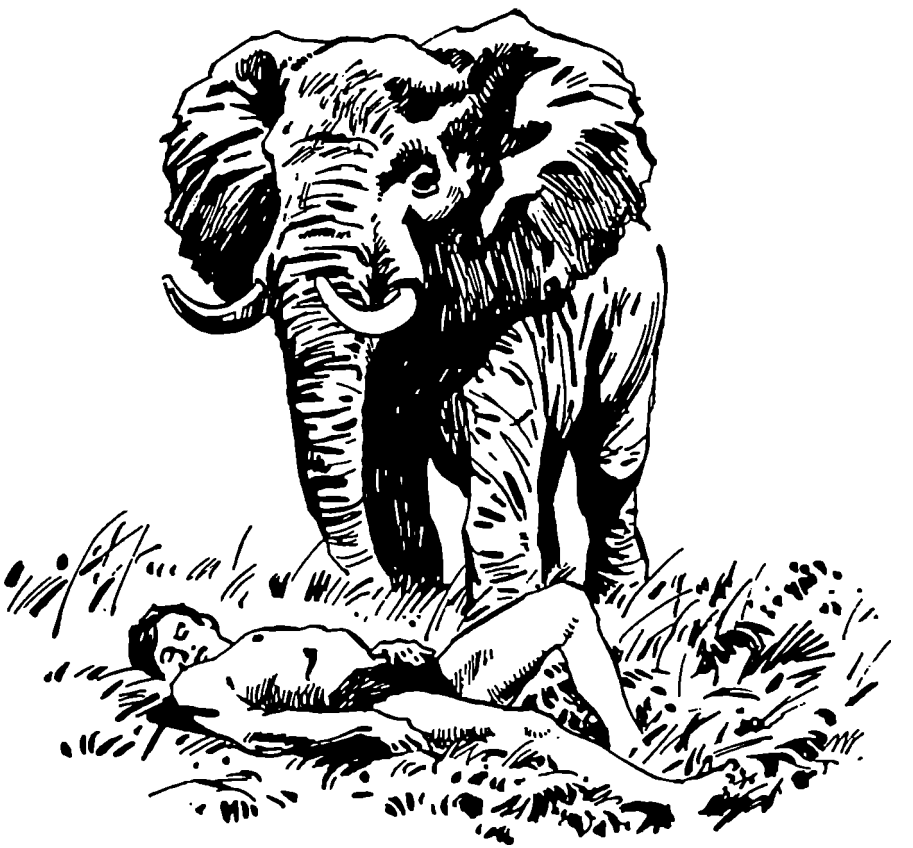
The text of the article in Esquire represents a third writing, the second of those done by the editor of Esquire. My original article was 5000 words long, much richer and carefully written. But whatever the shortcomings from the viewpoint of Tarzanic scholars, it is satisfactory from the viewpoint of its own purpose. This was to correct the wrong impression of Tarzan which many people have gained from the movie versions. It was also intended to promote interest in the biography, TARZAN ALIVE. And to be entertaining.

I liked the oil painting of Greystoke very much (reproduced here in black & white). It does pose another problem for scholars though. The scar on his forehead (resulting from the battle with Terkoz) starts from the right eyebrow instead of the left, as described by Burroughs. Does this mean that ERB deliberately misdescribed it, that this is yet another example of Burroughs' attempting to hide Greystoke's real identity? —Philip Jose Farmer

THE GREAT KORAK-TIME DISCREPANCY

by

PHILIP JOSE FARMER



Illustrated with foreign editions of THE SON OF TARZAN

SOME PROBLEMS IN WRITING
A TARZAN BIOGRAPHY

Part I
"THE SON OF TARZAN"

Tarzan is a living person.

This is the basic premise of my Tarzan Alive, A Definitive Biography of Lord Greystoke (Doubleday, April, 1972, $5.95).

This premise that Tarzan is not a fictional character makes inadmissible any speculation about the literary origin of Tarzan. Romulus and Remus, Kipling's Mowgli, Prentice's Captured by Apes and the dozen or so other sources so far advanced as the sources from which Burroughs derived his idea of Tarzan have no relevance to reality.

Since this premise removes Tarzan from the realm of fantasy it requires that the stories about him be examined for their fidelity to fact. Or to what we can classify as fact, admitting that evidence may be uncovered in the future which will force us to reclassify.

With this in mind, we can reread the Tarzan epics by Burroughs. And we can place some in the category of largely fictious, some in the half-true, and some in the nearly all true. Few, for instance, would deny that almost all of Tarzan at the Earth's Core and most of Tarzan and the Ant Men is fiction. The reasons for these conclusions will, however, be dealt with in separate essays.

Argentina edition from 1960s.

This essay is devoted to the epic about which the most controversy has raged in the world of Tarzanic scholarship: THE SON OF TARZAN. This storm is not due to ambiguous or obscure statements by Burroughs or lack of pertinent data. No, certain facts are clear enough. But certain scholars have refused to admit these facts, and they have done so because of emotional factors.

These people cannot admit that Jack Clayton, or Korak, cannot be Tarzan's son.

The Great Korak Time-Discrepancy Controversy must be old ground for most of the readers of this publication. For the benefit of the new, I'll go over the familiar material. However, I'll introduce some aspects not considered before. And I'll then go on to an examination of other features of the book. (My textual source is the 1918 A. L. Burt reprint edition.)

THE SON OF TARZAN, written in 1915, is a sequel to THE BEASTS OF TARZAN. In BEASTS, Tarzan's and Jane's son is a babe in arms, and, from all internal evidence, is less than a year old. Burroughs does not say so, but it is evident that Jane is nursing the baby she carries with her in her flight from Rokoff. This baby is the same age as little Jack.

The events in BEASTS must take place in 1911 or, at the earliest, in late 1910. In SON, Sabrov, a Russian, is rescued after ten years as a captive in an African cannibal village. Burroughs says that his real name was Paulvitch, though he does not say how he could have know that. Sabrov never told anyone that his real name was not Sabrov. Thus, if Burroughs is writing a novel based on certain events which did, in fact, happen, he had no way of knowing that Sabrov was Tarzan's old enemy. But it would make for a fine dramatic point to have Sabrov be Paulvitch, and Burroughs, first and foremost a story teller, would not be likely to let such drama go by.

Burroughs does state that it is ten years since the events in BEASTS. This

means that Sabrov is rescued from the cannibals circa 1921.

In SON, Jack (Korak) must be ten or eleven years old. He is a remarkably powerful youth, since he can subdue his young male tutor with ease. A few months after this, he strangles to death with his bare hands an adult black savage. This man is presumably much more powerful than the tutor and is fighting for his life.

A year later, Korak, himself only eleven or twelve years old, throws the eleven-year old Meriem across his shoulder and leaps nimbly into the lower branches of a tree. A year or two later (Burroughs is vague about the exact time), Korak fights a mighty mangani male with his bare hands and teeth and rips open the great bull's juglar vein. Immediately after follows a scene in which it is obvious that both Korak and Meriem are well into puberty. This is succeeded by a scene in which Korak uses fists to beat another giant bull into near-unconsciousness.

All of the above except one are just barely credible. It's possible that Korak could carry Meriem as easily as Burroughs says, that Korak and Meriem were coming into sexual maturity, and that Korak was skilled enough and powerfull enough to hammer a bull great ape into submission. But it is difficult to believe that any human's teeth, let along a twelve year old male's, could bite through the hair and thick skin and jugular vein of a massively muscled anthropoid the size of a gorilla. Especially while the anthropoid was tearing away with his hands at Korak. The great apes are described by Burroughs as being equal to a gorilla in strength, and a gorilla's strength has been estimated as equal to at least ten men's strength.

I don't doubt that Korak did win in his fights. But I think it's likely that Burroughs was gilding the lily for story purposes and that Korak used his knife and may even have had some help from Meriem and her spear. Even so, these feats would be remarkable and would need no exaggerating to get our admiration and respect.

Meriem, or Jeanne Jacot, is ten years old when Korak is forced to flee London with Akut, the great ape. When the book ends, she is sixteen. Thus Korak would have been in the jungle for almost six years. He was also sixteen. It would not be discreet to ask why Korak's parents permitted their son to marry at such an early age.

It is permissible to wonder about the Honourable Morison Baynes. He must have been at least 21 years old and was probably at least 25, judging from his considerable hedonistic experience on the Continent and his sophistication. Yet he estimates that Korak was his own age or possibly older. This can be explained as due to Korak's unusual large size, an accelerated maturity due to the rigors of jungle living, and the possibility of a beard. Burroughs says nothing about Korak shaving, so we can at least speculate that he could have had facial hair. Some youths do get rather heavy beards at sixteen. Tarzan didn't; he does not seem to have had to shave until he was about twenty.

In TARZAN THE TERRIBLE, Korak is old enough to fight during the Meuse-Argonne operation (Sept-Nov, 1918).

Peter Ogden, editor of ERBANIA has published a theory to account for the Korak Time Discrepancy. He says that Burroughs could have given the wrong date for Tarzan's birth in TARZAN OF THE APES. He would have done this as one more cover for the true identity of Lord Greystoke. And, working backwards from 1914, so that the chronology of SON will be consistent with reality,

Swedish edition from 1955.

German edition from 1952.

Ogden figures that Tarzan was probably born in 1872.

(It's not relevant, but is interesting, to note that 1872 was the year of Phileas Fogg's amazing dash around the world and of the mysterious case of the Marie Celeste. I am presently working on a book which will tie the two together.)

Thus, Tarzan could have met Jane by 1893 and married her in 1895. Korak would have been born in 1895 and would be ten years old in 1905. He and Meriem would've married in 1911.

Ogden's theory raises more problems than it solves, and these will be dealt with in my essay on TARZAN OF THE APES. However, after all the evidence for the 1888 or 1872 theories is in, neither can be "proved." The reader is free to choose whichever he prefers. What he is not free to choose as the truth, if he insists on being logical, is Burroughs' version of SON in its entirety.

The central insurmountable fact that SON was written in 1915 means that all events in SON have to have taken place before Burroughs started writing it. Korak married Meriem before 1915, when both were sixteen. If Korak was sixteen in 1914, he would have been born in 1898. Tarzan did not meet Jane until Feb. 1909 (See TARZAN OF THE APES).

The Burroughsian has two choices. Believe Ogden's theory or believe Harwood-Starr's. If you choose the latter, then you must accept as a fact the adoption of a boy born about 1898 by Tarzan and Jane. Probably, he would have been a close relative who had been orphaned. In my book TARZAN ALIVE, I opt for Bulldog Drummond's younger brother, John. (That is, for the younger brother of the man on whom the fictional character of Bulldog Drummond was based. Do not, however, be misled by the statement of McNeile that this man was Gerard Fairlie.) My reasons for this are developed in TARZAN ALIVE; to present them here would expand this essay to too great a length. But the reader may examine the evidence presented in my biography and say yea or nay to it.

Harwood and Starr also suggest that Tarzan's son really was the baby who died in BEASTS and that Burroughs suppressed this and distorted other facts to give the book the happy ending which he knew his readers would demand. I reject this. Otherwise, how do you account for the "youthful Jack" in THE ETERNAL LOVER?

I believe that Tarzan's real son lived but that we shall never know anything about him except what Burroughs tells us in BEASTS and LOVER. Because of having presented Korak as Tarzan's true son in SON, Burroughs was obliged to leave out any reference to the true son thereafter in the novels. At the time, Burroughs may have thought that this was a small price to pay, since Jackie was a baby and it would be many years before he, too, could have adventures and so become a worthy subject of Burroughs' fictionalized biographies. But I wonder if, around the time of World War II, he did not regret this. Surely, the real Jack Clayton III, first in line to the title of Greystoke, must have been a remarkable man in his own right. Nor do we have to suppose that Tarzan and Jane had no other children after him just because Burroughs does not mention them. If the Clayton's had daughters, for instance, we may be sure that they would have been tall, lovely, and grey-eyed and very capable of taking care of themselves.

THE SON OF TARZAN has to end in 1914, before August of that year. From August on, Tarzan was looking for Jane until after the end of World War I. The chronology of THE ETERNAL LOVER

indicates clearly that the Custers were visiting the Greystokes at their plantation in 1914 not too long before WWI broke out. Tarzan's baby son and Esmeralda were present then; Korak and Meriem, if present, are not mentioned by Burroughs. But they were undoubtedly still in Europe, visiting Meriem's parents. Tarzan and Jane would have accompanied them to England first, as indicated at the end of SON, and then would have returned to Africa, where they were visited by the Custers. For some reason, Esmeralda took young Jackie to England, since the two were not at the plantation when it was destroyed by the Germans (in TARZAN THE UNTAMED). Perhaps the "business" which Tarzan was attending to a Nairobi when UNTAMED opened was sending Esmeralda and Jackie away to England or France.

BEASTS seems to have ended about the middle of 1912. Sine SON would have started not too many months later, it is obvious that Paulvitch could not have been a prisoner of the cannibals for ten years. And it is obvious that Sabrov is not Paulvitch. Harwood-Starr's surmise that Burroughs identified Sabrov as Paulvitch for dramatic reasons is the only reasonable theory so far advanced. Even if Paulvitich had disguised his appearance, he would not have been able to conceal his individual body odor, and Tarzan would have identified him immediately.

What did happen to Paulvitch?

We'll never know. If his name had been Pyotrvitch(Peterson), I'd be inclined to think that he had made his way back to Europe, had become a master at disguise, no doubt to ensure that Tarzan would never hear of him, had become as powerful as the late Professor Moriarty, and died (supposedly) in a flaming dirigible in 1927 after he'd tangled once too often with Korak's older brother.

Paulvitch, by the way, is not a standard Russian name. It should be Pavlovitch or Pavlitch. However, it is possible that Paulvitch's grandfather was a Frenchman, perhaps a captured French soldier who settled down in Russia after Napoleon's defeat, and Paulvitch was his hybrid Gall-Russian name.

Many opponents of the "adopted relative" theory point to the numerous references in SON to Korak's inheritance of his father's traits. But Burroughs would have made these up and inserted them in

Italian edition from 1947.

the novel to strengthen the premise that Korak was Tarzan's issue. The novel is consistent within its own framework, though there are some curious things to consider.

Captain Jacot, Meriem's father, is a grey-haired general at the end of the book, an "old man." In nine years he has gone from a seemingly vigorous young man and captain to an aging general. And d'Arnot, a naval lieutenant in APES, which ended in 1909, is, in 1914, an admiral.

John F. Roy, in ERB-dom #18, has explained the latter promotion. He says that Admiral d'Arnot could be the father of Tarzan's good friend. As for Jacot, it is true that Burroughs does not specify his age at the time when Meriem(Jeanne) was kidnapped. He could have been a vigorous fifty or so. And that he could see further than his men, that they called him for this reason the Hawk, may have been due to the long-sightedness brought on by middle age. And it is possible that a combination of fortunate events, good connections, and his outstanding military record, did advance him to a generalship.

Another problem. How did Korak, who was only ten, when SON began, according to Burroughs (but fourteen according to my estimate) manage in one day to get false passports for himself and Akut? He had the money to flee England, but how

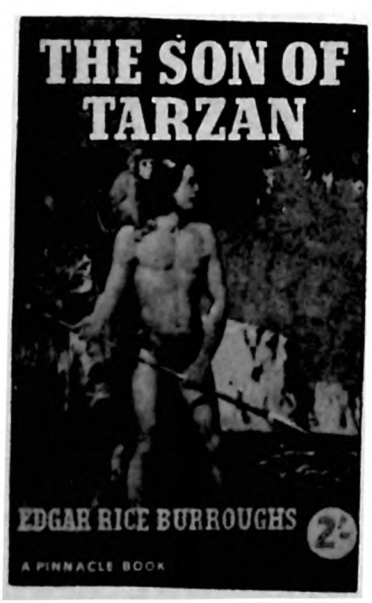
did he make the necessary connections with the criminal world?

Also, Burroughs says that Tarzan would not tell Korak the location of his African plantation? Would not a boy with Korak's driving interest in such matters have found out?

The Marjorie W., which picked Sabrov up, was chartered by a scientific expedition. Why would the scientists aboard have permitted Sabrov to walk off with Akut, obviously a specimen of a hitherto unknown genus of great ape? (Or, if my theory is right that the mangani were hominids akin to Australopithecus robustus, the uniqueness of Akut would have been even more apparent.)

It is probable, however, that the scientists were botanists and chemists so unqualified in anthropoid identification. And Sabrov's claims to Akut as his property could easily have prevented any attempt bythe scientists to obtain Akut for their uses. But Sabrov and his property did have considerable publicity after getting to London. It is difficult to understand why scientists there would not have known that Akut was something new in the zoological world. Perhaps they did, but, again, Sabrov refused to recognize anything but the jurisdiction of private property.

This matter can be cleared up by examining the London Times of this period (say, from 1911 through 1913 to cover a broad enough area). If no such case is mentioned inthe papers, then the next step is to admit that perhaps Ogden's theory of Tarzan's birth in 1872 is right. The Times for the period of 1893 through 1896 should be covered for items about Akut or a reasonable facsimile thereof.



British edition from 1952.

Would anyone, even in the slums of London, have taken in such a lodger as Akut? Especially when Akut does not seem to have been locked up in a manner to satisfy the public as to its safety? Would not the police have been called in by the terrified tenants of the house where Sabrov and his "pet" lived?

Perhaps not, if Sabrov had greased enough palms. And it is possible that Akut was much more restrained during transit between the East End lodgings and the theater than Burroughs implies. It was only during the theater shows and in Sabrov's room that Akut had any comparative freedom.

Another problem is Jane's concern about Korak's clothes after hearing that he has been found. She wants Tarzan to take to Korak one of his "little suits" that she has saved. This would indicate that a long time has elapsed, since Tarzan says that Korak has grown so big that he would fit only into one of Tarzan's own suits. But this little scene is, again, one of the fictions of Burroughs to make the novel consistent in its own framework. Even so, it's doubtful that Korak, big enough at the age of ten to overpower his tutor would have been wearing a little suit when he disappeared.

The ability of the monkeys and the baboons(who are really monkeys and not apes) to speak should be examined. But this will be taken up in a separate essay.

There are some problems about the location of the Greystoke plantation, but this will be dealt with in the essay on TARZAN THE UNTAMED.

Meriem, at ten, is the Sheikh's prisoner in a small native village "hidden away upon the banks of a small unexplored tributary of a large river that empties into the Atlantic not so far from the equator..." (SON, p. 63). Here the Sheikh's tribe collects goods and twice a year carries them on camels to Timbuktu. An examination of the (Michelin)maps of African fails to locate any river which will fill the above requirments. The only large river near the equator which empties into the Atlantic is the Congo. Any small tributary of the Congo which

Dutch edition from 1950s.

emptied into the Atlantic would be about 1800 miles on a straight line from Timbuktu. A caravan route would cover two or three times that distance, perhaps four times 1800 miles. Moreover, no camels could traverse the thousands of miles of heavy jungle, rugged hills, and many rivers between the tributary and Timbuktu (which is in the present nation of Mali). Burroughs could not have meant that the tributary was one of the Congo's inland rivers, because Korak found Meriem in a village near the coast. The text clearly indicates this.

However, about 1500 miles from the equator (northwards), in the German Kamerun (the Cameroons), ibn Khatour's tribe might have had a headquarters. They would have been fairly close to Korak, who probably disembarked at Douala. Even so, the tribe still would have had to travel through considerable jungle and it would have been about 1200 miles (in a straight line) from Timbuktu. A year later, both Meriem and Korak were on the other side of Africa, near the Greystoke plantation. To get there, they had to round the great lake of Victoria and cross steep mountains. What ibn Kahtour's tribe was doing in this area is not explained. Probably it had been driven out of western African because of its criminal activities and was headed for fresh opportunities for ivory poaching and slave raiding.

But on page 325 of SON is a phrase which seems to indicate that the tribe and Meriem, after a few days' march, are back at the village on the tributary of the Congo, back on the west coast. Meriem is brought back "to the familiar scenes of her childhood..."

Obviously, this is impossible. Burroughs must have meant for the reader to interpret this as the people and type of buildings with which she had been familiar during her childhood. But it could not have beenthe same location.

Why did not Tarzan recognize Malbihn when he showed up as Hanson? Meriem might have failed to recognize him because Malbihn had changed his appearance. But Tarzan shouldhave recognized his odor. On the other hand, his contact with the Swede had been very brief. And no doubt Malbihn as Hanson not only bathed frequently when he was to be with Greystoke, he used a strong cologne.

The river on which Meriem escaped and on which Malbihn was wounded could be the Mara river of lower western Kenya and upper western Tanganyika. It is not, however, "a great African" river (p. 333) nor is it in jungle territory. But inasmuch as it seems the only candidate reasonably near the Greystoke plantation and since UNTAMED indicates the plantation is in southwestern Kenya, then the river should be the Mara. That it is a jungle river in SON can be due to Burroughs' tendency to romanticize. Also, Burroughs often deliberately confuses locations so that the true site of the Greystoke plantation cannot be found from a reading of the novels.

In conclusion, I sympathize with the fundamentalists' desire that Korak be Tarzan's real son. But I do not find that the Harwood-Starr theory of an adopted relative spoils THE SON OF TARZAN for me. It is one of my favorites, and it contains several scenes which still bring tears. Such as Meriem's joy on finding a mother's love again in My Dear's arms or in Korak's reunion with Jane. When I am not reading SON to analyze it, I read it as a novel. And I accept, for the time being, the internal premises of the story.

No reader should be disappointed that Korak is not Tarzan's real son. After all, as Korak himself says,

> "THERE IS BUT ONE TARZAN ... THERE CAN NEVER BE ANOTHER."

(1)

Tarzan of the Apes

by

Edgar Rice Burroughs

(Normal Bean)

I had this story from one [illegible] had no business to tell it to [illegible] or to any other, and I may [illegible] the seduction influence of an old [illegible] for the beginning of it, and [illegible] skeptical mentality during the [illegible] that followed for the balance [illegible] strange tale.

When my [illegible] friend first discerned that he had [illegible] me so much, and that I was [illegible] done to death [illegible] his foolish pride [illegible] the task the old villain had commenced, and so he brought [illegible]

OPENING PAGE OF ORIGINAL MANUSCRIPT WITH E. R. BURROUGHS' PEN

bear often and shower upon us to guard us in our old age."

"Never, Broken Nose," replied Kala. "If I must carry him forever, so be it."

And then Sabor went to Kerchak to urge him to use his authority with Kala, and force her to give up little [redacted] Tarzan, which was the name she had given to the tiny boy [redacted], and which meant White Skin.

But when Kerchak spoke to her about it Kala threatened to run away from the tribe if they did not leave her in peace with the child, and as this is one of the unalienable rights of the jungle folk, if they be dissatisfied among their own people, they [redacted] forbid her no more, for Kala was a fine, clean limbed young female and they did not wish to lose her.

As Tarzan grew he made more rapid strides so that by the time he was ten years old he was an excellent climber, and on the ground could do many wonderful things which were beyond the powers of his little fellows and sisters.

In many ways did he differ from

PAGE 71 OF EDGAR RICE BURROUGHS' ORIGINAL MANUSCRIPT FOR "TARZAN OF THE APES". FIRST HE WROTE "ZANTAR", THEN "TUBLAT'S ZAN" THEN "TARZAN". I CONSIDER THIS WRITTEN EVIDENCE OF ERB'S GENIUS. -Cas

ERB's WORKS IN AMERICAN BOOKS by Cas. Anyone familiar with the American printings of Burroughs' books will recognize that this is an outline list of the various editions, not printings, of his works. Code: G&Dms-Madison Square cheap maroon eds; G&Dbb&g-Books for Boys & Girls 1948 reprints; ERBIncR-Red Tarzanas; G&Dp-photoplay ed; Armed-Armed Services Editions and of course Ball.-Ballantine. I omitted the anonymous Girl Farris's ed. If I count the G&D Illustrated Tarzan Book No. 1, I must count not only House of Greystoke's editions but also the Western and National comic books; so, no.

	Titles in order of publication	1st ed. & date	2nd ed.	3rd ed.	4th ed.	5th ed.	6th ed.	7th ed.	8th ed.	9th ed.
1.	TARZAN OF THE APES	McClurg 6-17-14	Burt	G&D	G&Dms	Armed	G&Dbb&g	Ball.	Whitman	Watson-G.
2.	THE RETURN OF TARZAN	McClurg 3-10-15	Burt	G&D	G&Dms	Armed	G&Dbb&g	Ball.	Whitman	
3.	THE BEASTS OF TARZAN	McClurg 3-4-16	Burt	G&D	G&Dms	Ace	Ball.			
4.	THE SON OF TARZAN	McClurg 3-10-17	Burt	G&D	G&Dms	Ace	Ball.			
5.	A PRINCESS OF MARS	McClurg 10-10-17	G&D	ERBInc	Ball.	Dover(with A FIGHTING MAN OF MARS)	6th-Doubleday			
6.	TARZAN AND THE JEWELS OF OPAR	McClurg 4-20-18	Burt	G&D	G&Dms	G&Dbb&g	Ace	Ball.	HG	
7.	THE GODS OF MARS	McClurg 9-28-18	G&D	ERBInc	Canaveral	Ball.	Doubleday(with WARLORD)			
8.	JUNGLE TALES OF TARZAN	McClurg 3-29-19	G&D	G&Dms	G&Dbb&g	Ace	Ball.			
9.	THE WARLORD OF MARS	McClurg 9-27-19	G&D	ERBInc	Ball.	Doubleday(with GODS)				
10.	TARZAN THE UNTAMED	McClurg 4-30-20	G&D	G&Dms	G&Dbb&g	Ball.				
11.	THUVIA, MAID OF MARS	McClurg 10-30-20	G&D	ERBInc	Dover[1]	Ace	P. Smith[2]	Ball.		
12.	TARZAN THE TERRIBLE	McClurg 6-20-21	G&D	G&Dms	G&Dbb&g	Ball.				
13.	THE MUCKER	McClurg 10-31-21	G&D	Canaveral	Ball.					
14.	AT THE EARTH'S CORE	McClurg 7-22-22	G&D	Ace	Canaveral	Dover(with PELLUCIDAR and TANAR)				
15.	THE CHESSMEN OF MARS	McClurg 11-29-22	G&D	ERBInc	Dover[1]	Ace	P. Smith[2]	Ball.		
16.	TARZAN AND THE GOLDEN LION	McClurg 3-24-23	G&D	G&Dp	G&Dms	G&Dbb&g	Ball.			
17.	THE GIRL FROM HOLLYWOOD	Macauley 8-10-23								
18.	PELLUCIDAR	McClurg 9-5-23	G&D	Ace	Canaveral	Dover(with EARTH'S CORE and TANAR)				
19.	THE LAND THAT TIME FORGOT	McClurg 6-14-24	G&D	Canaveral	Dover(with MOON MAID)	5th-Ace(in 3 volumes)				
20.	TARZAN AND THE ANT MEN	McClurg 9-30-24	G&D	G&Dms	G&Dbb&g	Ball.				
21.	THE CAVE GIRL	McClurg 3-21-25	G&D	Dell	Canaveral	Ace				
22.	THE BANDIT OF HELL'S BEND	McClurg 6-4-25	G&D							
23.	THE ETERNAL LOVER	McClurg 10-3-25	G&D	Ace(as ETERNAL SAVAGE)						
24.	THE MOON MAID	McClurg 2-6-26	G&D	Canaveral(as MOON MEN)	4th-Ace(in 2 volumes)	5th-Dover(with L.T. FORGOT)				
25.	THE MAD KING	McClurg 9-18-26	G&D	Ace						
26.	THE OUTLAW OF TORN	McClurg 2-19-27	G&D	Ace						
27.	THE WAR CHIEF	McClurg 9-15-27	G&D	Ball.						
28.	THE TARZAN TWINS	Volland 10-10-27	Canaveral(first half of TARZAN AND THE TARZAN TWINS)							
29.	THE MASTER MIND OF MARS	McClurg 3-10-28	G&D	ERBInc.	Dover[1]	Ace	P. Smith[2]	Ball.		
30.	TARZAN, LORD OF THE JUNGLE	McClurg 9-15-28	G&D	G&Dms	G&Dbb&g	Ball.				
31.	THE MONSTER MEN	McClurg 3-15-29	G&D	Canaveral	Ace					
32.	TARZAN AND THE LOST EMPIRE	Metro. 9-28-29	G&D	ERBInc	Dell	Ace	Ball.			
33.	TANAR OF PELLUCIDAR	Metro. 5-29-30	G&D	Canaveral	Ace	Dover(with EARTH'S CORE and PELLUCIDAR)				
34.	TARZAN AT THE EARTH'S CORE	Metro. 11-28-30	G&D	ERBInc	Canaveral	Ace	Ball.			
35.	A FIGHTING MAN OF MARS	Metro. 5-15-31	G&D	ERBInc	Canaveral	Ace	Ball.			

1. Dover combined these 3 novels into a volume titled THREE MARTIAN NOVELS. 2. Peter Smith issued a hardcover volume of THREE MARTIAN NOVELS.

AMERICAN BOOKS by

	Titles in order of publication	1st ed. & date	2nd ed.	3rd ed.	4th ed.	5th ed.	6th ed.	7th ed.	8th ed.	9th ed.
36.	TARZAN THE INVINCIBLE	ERBInc 11-20-31	G&D	ERBInc	Ace	Ball.				
37.	JUNGLE GIRL	ERBInc 4-15-32	G&D	Ace(as THE LAND OF HIDDEN MEN)						
38.	TARZAN TRIUMPHANT	ERBInc 9-1-32	G&D	ERBIncR	ERBInc	Ace	Ball.			
39.	APACHE DEVIL	ERBInc 2-15-33	G&D	Ball.						
40.	TARZAN AND THE CITY OF GOLD	ERBInc 9-1-33	G&D	ERBInc	Whitman	Whitman	Ace	Ball.		
41.	PIRATES OF VENUS	ERBInc 2-15-34	G&D	ERBIncR	ERBInc	Canaveral	Ace	Dover(with LOST ON VENUS)		
42.	TARZAN AND THE LION MAN	ERBInc 9-1-34	G&D	ERBIncR	ERBInc	Ace	Ball.			
43.	LOST ON VENUS	ERBInc 2-15-35	G&D	ERBIncR	ERBInc	Ace	Dover(with PIRATES) 7th-Canaveral			
44.	TARZAN AND THE LEOPARD MEN	ERBInc 9-7-35	G&D	ERBIncR	ERBInc	Ball.				
45.	SWORDS OF MARS	ERBInc 2-15-36	G&D	ERBIncR	ERBInc	Ball.				
46.	TARZAN AND THE TARZAN TWINS WITH JAD-BAL-JA, THE GOLDEN LION	Whitman 3-9-36	Canaveral(second half of TARZAN AND THE TARZAN TWINS)							
47.	TARZAN'S QUEST	ERBInc 9-1-36	G&D	ERBIncR	ERBInc	Ball.				
48.	THE OAKDALE AFFAIR and THE RIDER	ERBInc 2-15-37	G&D							
49.	BACK TO THE STONE AGE	ERBInc 9-15-37	Ace	Canaveral						
50.	THE LAD AND THE LION	ERBInc 2-15-38	G&D	Canaveral	Ball.					
51.	TARZAN AND THE FORBIDDEN CITY	ERBInc 9-15-38	Bantam[3]	ERBInc	Whitman	Whitman	Ball.			
52.	CARSON OF VENUS	ERBInc 2-15-39	ERBInc	Canaveral	Ace					
53.	TARZAN THE MAGNIFICENT	ERBInc 9-25-39	ERBInc	Ball.						
54.	SYNTHETIC MEN OF MARS	ERBInc 3-15-40	ERBInc	Ball.						
55.	THE DEPUTY SHERIFF OF COMANCHE COUNTY	ERBInc 9-13-40								
56.	LAND OF TERROR	ERBInc 5-1-44	Canaveral	Ace						
57.	ESCAPE ON VENUS	ERBInc 10-15-46	Canaveral	Ace						
58.	TARZAN AND "THE FOREIGN LEGION"	ERBInc 8-22-47	Ball.							
59.	LLANA OF GATHOL	ERBInc 3-26-48	Ball.							
60.	BEYOND THIRTY and THE MAN-EATER	SFFP 1957	(Ace issued BEYOND THIRTY under the title THE LOST CONTINENT)[4]							
61.	SAVAGE PELLUCIDAR	Canaveral 11-25-63	Ace							
62.	TALES OF THREE PLANETS	Canaveral 4-27-64	(Ace issued part of TALES under the title BEYOND THE FARTHEST STAR)							
63.	TARZAN AND THE MADMAN	Canaveral 6-9-64	Ball.							
64.	JOHN CARTER OF MARS	Canaveral 7-24-64	Ball.							
65.	TARZAN AND THE CASTAWAYS	Canaveral 12-4-64	Ball.							
66.	THE GIRL FROM FARRIS'S	House of Greystoke 8-65								
67.	THE EFFICIENCY EXPERT	House of Greystoke 5-66								
68.	I AM A BARBARIAN	ERBInc 1967								
69.	(PIRATE BLOOD)	Ace 1970(This story was included in the volume titled THE WIZARD OF VENUS)								

EDGAR

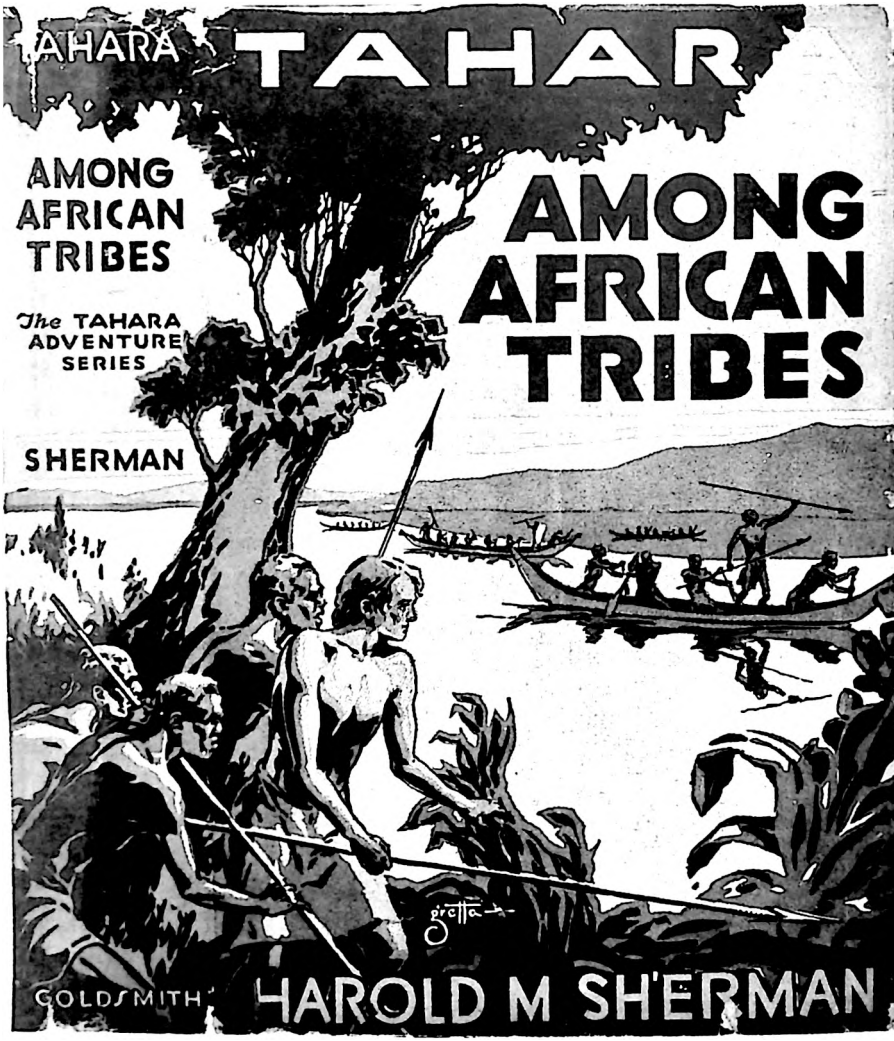
RICE

BURROUGHS

3. Actual title is TARZAN IN THE FORBIDDEN CITY. 4. The SFFP edition could be termed an unauthorized fan publication.

Gleanings: TARZAN OF THE APES has the most editions, the forthcoming Watson-Guptil Hogarth edition expected this August to be the ninth. RETURN and JEWELS are in eight editions, followed by THUVIA, CHESSMEN, MASTERMIND, CITY OF GOLD, PIRATES and LOST in seven editions each. The years 1923, 1925, 1927 and 1936 witnessed three new books each, but 1964 witnessed four, the record. From 1914 to 1940–26 years–there was always a new ERB book.

Suggestions to ERB Inc. All ERB's major works should always be in print. Four new books should be published: PIRATE BLOOD AND MORE (to contain "Two-Gun Doak Flies South" and "The Scientists Revolt"; MARCIA OF THE DOORSTEP; MURDER MYSTERY STORIES and a misc. volume to contain all remaining finished or unfinished prose of ERB. A book of his poetry and drawings should also be published. (See ERB-dom #56 for ERB's unpublished material.)



"The TAHARA Adventure Series" by Harold M. Sherman, 1933.

TAHARA-Boy King of the Desert; Goldsmith Pub. Co., 250 pages
TAHARA-Among African Tribes; Goldsmith Pub. Co., 246 pages
TAHARA-Boy Mystic of India; Goldsmith Pub. Co., 252 pages
TAHARA-In the Land of Yucatan; Goldsmith Pub. Co., 246 pages

THE TAHARA ADVENTURE SERIES

A BOYS BOOK SERIES REVIEWED
by ALLAN HOWARD
of New Jersey

There is a right and proper age at which to read a particular book for the first time for maximum engrossment and pleasure. Since there is not really a worthwhile guide for matching age and book, it is pretty much a hit and miss affair. If you attempt to read a book too soon, it can be set aside, to be picked up years later and read to fullest enjoyment and comprehension. To read a book too late can be black tragedy, as it was in the case of a fan I know who could not find the magic in the OZ books that he had been led to believe they contained. Most Burroughs fans seem to have been fortunate enough to learn to love his stuff at the right age, and indeed, to continue to mine gold undreamt of from it with comprehension gained by the years.

It may have already been too late for me, even if I had read the "Tahara" books when first published. Reading a 40 year old boy's adventure novel series now, even though fairly well written, but at an elementary level, can be a painful experience. However, it need not be an impossible one, if you can make the necessary adjustments. Accept for what it is!—not what you believe it should be, or what you would like it to be.

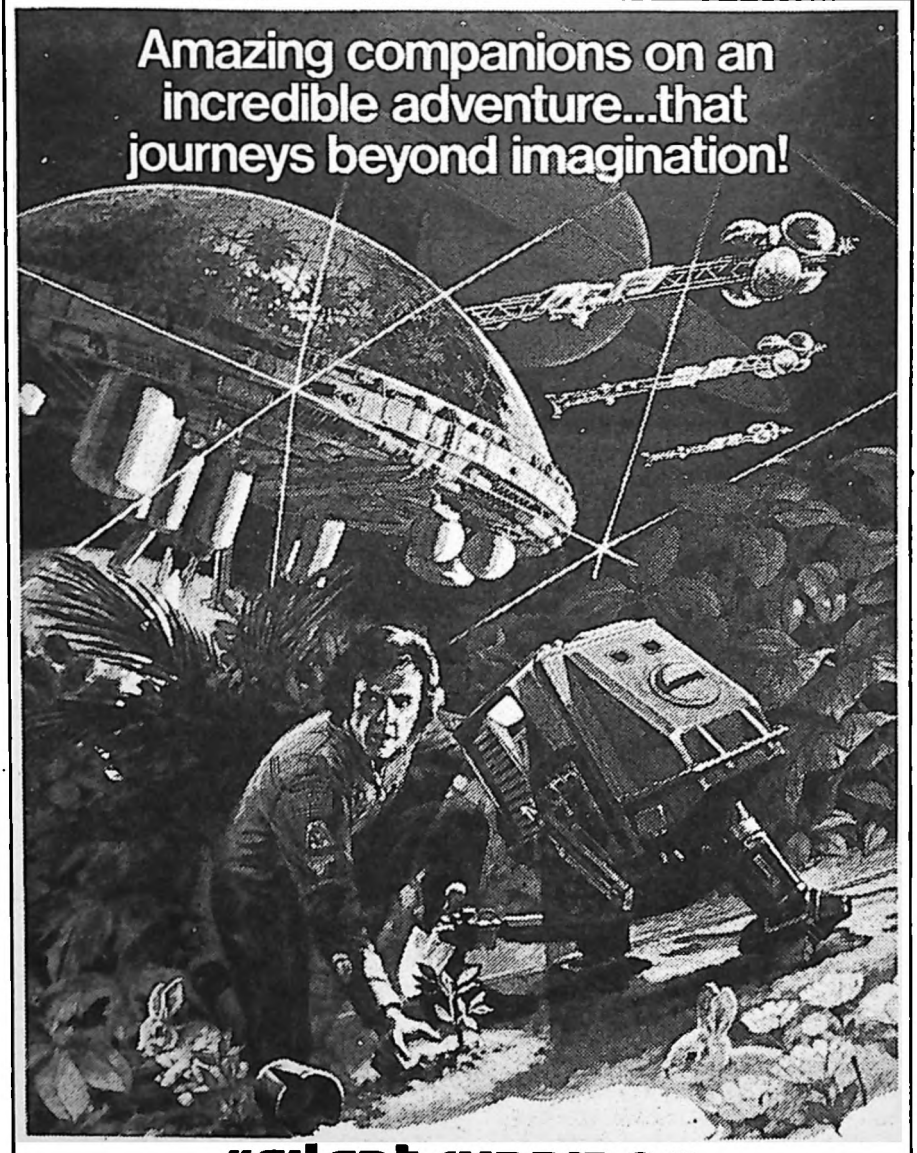
The Tahara series are jungle adventures with a frankly juvenile slant, although Tahara is no boy pseudo-Tarzan, as I had long imagined before reading them. Neither is he a Bomba, although the series, written by a man who had previously done sports novels for boys, may have been an attempt at competition for that junior jungle hero. At times, the adventures of Tahara, otherwise Dick Oakwood, and his chum Dan Carter, are reminiscent of Dick and Doc, the Tarzan Twins.

Dick is a self-reliant, dependable teenager as a member of a scientific expedition to Africa, headed by his father. He is forced to bail out of a plane by an enemy and lands in a mountainous region of the Sahara inhabited by the Taharans—savage blond peoples of the Stone Age. In a manner remindful of the Ho-dons and Waz-dons of Pal-uldon, the Taharans are at perpetual war with the Gorols, a tribe of black, hairy ape-men. Dick takes a hand, and leading his Taharans to victory, is acclaimed as Tahara, god of the sun, and joint king of the two tribes.

This is just the begining of his perilous times, with villainous witch doctors, unscrupulous white adventurers, mysterious mystic Hindus, Mexican bandits, and some rascally Arab slavers, straight out of Achmet Zek. His adventures take from the Sahara, down into black Africa. He goes to India and learns to take his first steps in the Way. From there his guru directs his path to Yucatan and a lost city of the Mayans.

Clairvoyance, telepathy, levitation, and other occultt stock-in-trade of the Hindu adepts figure heavily in the series, and Dick receives startling proof of reincarnation down in Yucatan. These elements, together with the "lost race" presence of the Taharans, put these novels in the realm of fantasy, if not in the Tarzan genre. As such they are collectible, even though you may never get around to reading them.

When in Southern California visit Universal Studios



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SF MOVIE REVIEW by RICK NORWOOD

New wave Science Fiction has reached the screen, with all of the many virtues and all of the unforgivable faults one finds in the new wave novels. The special effects are as sparkling and fine as the prose of Samuel R. Delany. The plot is a classic idiot plot. (Definition: If the hero were not an idiot, there would be no plot.)

Douglas Trumbull, the special effects wizard of 2001: A SPACE ODYSSEY makes his directorial bow with this film. With only a fraction of 2001's budget, he has in some ways outdone himself. The spaceships are not only convincing, they are brilliantly original—not lifted from NASA blueprints. And the robots are simply incredible—unless you are in on the secret.

The plot is pure propoganda, spun on the premise that if the cause is good, you don't have to make sense. The cause here is ecology. Ecology is a frighteningly complex discipline, something only understood after years of study. On the other hand, it isn't hard at all to get emotionally carried away and become an ecology freak, picketing every new dam and freeway. I can't think of anything we need less than a really good Science Fiction Ecology Freak movie, and that's what SILENT RUNNING is.

How do you account for a writer so skilled that he can introduce character, setting, conflict—all in a few well chosen scenes, without narration or expository dialog—who then lets his plot go completely to pieces from shere neglect. Call it new wave and hope it doesn't last.

If the movie were pure propoganda, it would still be worth seeing for the special effects. Fortunately there is more. It started out as a propoganda film, but somewhere along the way, SILENT RUNNING started to go right. The film makers worked out some great scenes that are pure Science Fiction—no moral and no message. There's this poker game with the robots. . . . (see photo below).

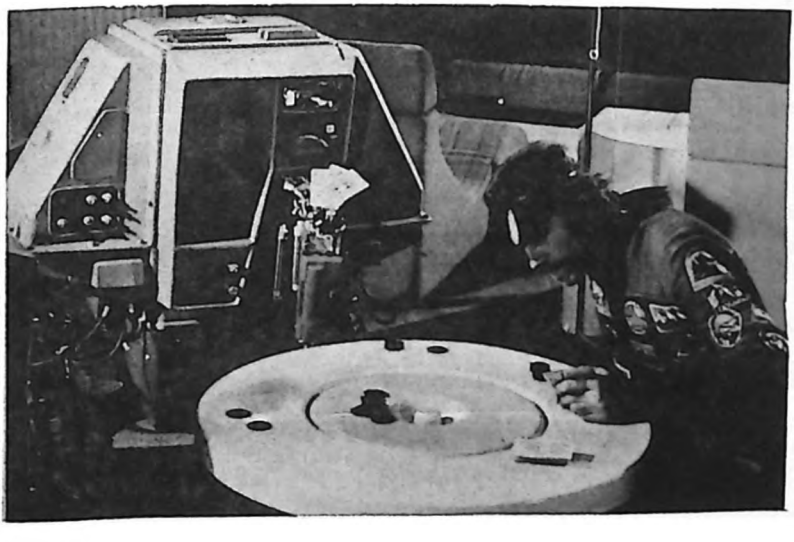
But then, I want to tell you as little about the plot as possible. Why bother. You will go see it.

I will tell you the secret of the robots, though you may not believe me unless you look up the article in Esquire, with pictures. The robots are played by a team of six legless men and women. They walk on their hands. The director for the robots is an amputee himself.

If 2001: A SPACE ODYSSEY had never been filmed, SILENT RUNNING would be hailed as the greatest Science Fiction film ever made. But after 2001, we will never again settle for special effects that are an end in themselves. If SILENT RUNNING had been as tightly plotted as are dozens of grade B Science Fiction flics, it would be a classic.

THE CAST

Lowell. . . . . Bruce Dern
Wolf. . . . . Cliff Potts
Barker. . . . . Ron Rifkin
Keenan. . . . . Jesse Vint
Introducing as the Drones: Mark Persons, Steven Brown, Cheryl Sparks and Larry Whisenhunt
RUNNING TIME: 90 Minutes



NEW COVER LAYOUT FOR "THE MAD KING" FROM ACE BOOKS.

FRONT COVER OF NEW NATIONAL PERIODICALS "KORAK SON OF TARZAN"

MOVIE ADVERTISMENT

"Mooman Little Jungle Boy" (See ERB-dom #53 for a review) continues to make the small movie houses around the country while MGM struggles to get an authentic script for the real TARZAN film.

CORRESPONDENCE by THE READERS

Dear Mr. Cazedessus: Indiana

In response to your question in #56 ("Why is R. D. Mullen so anti-ERB?")

What I am against is not ERB but praising him for the wrong reasons. With respect to the lines you quoted from my article, let me say that there is a place for "action-packed thrillers," a fact which I acknowledge by including a Burroughs novel each term in my science-fiction course. The clause "in which superhuman heroes save beautiful heroines from being subjected by horrible villains to the fate worse than death" is intended to place Burroughs in the literary spectrum with respect to the scheme of values or world view that pervades his work. (Which means, among other things, that it is highly unlikely that any of his stories would be anti-war. Robert Kudlay is surely correct on BEYOND THE FARTHEST STAR, and Lupoff wrong.)

The scope of my article was considerably broader than your comments indicated, though of course whether or not it was worth doing is not for me to say. Anyway, it ought to be possible to disagree with a fellow Burroughsian without questioning his character or motives: I hope there is very little venom in my make-up.

Cordially,

R. D. Mullen
English Dept.
Indiana State U.

Kaor Mr. Mullen:

Who has been praising Edgar Rice Burroughs for his scientific prowess? Henry Hardy Heins calls him an "unassuming American writer"; Sam Moskowitz says an "acknowledged master of the scientific romance"; R. A. Lupoff says he is "Master of Adventure" and P. J. Farmer says "above all a storyteller."

It remains my opinion that spending several hundred words telling people that ERB's description of the moons of Mars is scientifically inaccurate is not only ludicrous but of no value in such a book as "SF: THE OTHER SIDE OR REALISM"

The only possible use of your article is to revise ERB's erroneous descriptions to fit the astronomical facts of the moons of Mars in the next printing. Too bad Ballantine probably won't do it. -Caz

APR 3 0 1972